

The
FINE ARTS
INSTITUTE

KANSAS CITY
MISSOURI

Catalogue
1917-18



TRUE Art is made noble by
the mind producing it. For
those who feel it, nothing makes
the soul so religious and pure as
the endeavor to create something
perfect; for God is perfection, and
whoever strives after it is striving
after something divine.

—*Michael Angelo.*



ANTIQUE CLASS ROOM

THE
FINE ARTS INSTITUTE

SCHOOL OF
DRAWING
PAINTING
ILLUSTRATION
COMMERCIAL
AND APPLIED
DESIGN

1917 - 1918

1020 MCGEE STREET
KANSAS CITY, MO.

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Baird Engraving Company.

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CHARLES H. HENDERSON, Pottery
The Rombong.

FRANK TEUPE,
Interior Decoration
Emery, Bird, Thayer.

C. J. ANDREW,
Stained Glass Design
Kansas City Stained Glass Co.

J. F. LIVERS,
Illumination and Lighting
Fixtures
Bunting Hardware Company.

WINIFRED SEXTON
Secretary
1020 McGee Street

The Fine Arts Institute

School of Art



N ART School is not a luxury. Today the world demands beauty of design as much in its work shops as in its art galleries. The Art School, by teaching how to produce this effect, has become a necessary factor in modern life.

Art no longer belongs exclusively to the eccentric genius or a few aesthetic admirers. The artists' audience now is composed of practical people, all looking, consciously or unconsciously, for the beautiful, whether it be in the printed landscape or in the subtle lines of the automobile. The artist, therefore, is found not only in the skylight studio, but in the draughting room of the architect, the designing room of the manufacturer and in the office of the publisher and advertising agency. But art is yet larger, offering its cultural influence to the layman who would have good taste as part of a liberal education.

The School of The Fine Arts Institute is the natural development of the progress of industry and its attendant culture. It expresses the virility and enthusiasm of the New West. Its fundamental elements of training consist of drawing, the thorough development of the eye and hand in the comprehension and expression of line, form, proportion and color.

The student is stimulated and encouraged to be original and to keep in close association with the work to which this study will lead him, whether it be in the field of painting, sculpture or industrial design.

The instructors have the enthusiastic co-operation of business men and women engaged in the industrial and commercial arts. They will advise with the instructors as to the individual student's welfare and will give practical talks on the particular type of work in which they are engaged.

The School should be recognized as an asset to Kansas City. Those who realize this value, should make it their tribute to the work being done, by helping to spread this idea. The co-operation and interest of all those to whom the possibilities of this work appeals, will be most cordially welcomed.

THE FINE ARTS INSTITUTE

Library

The Art Reference Library is of great benefit to the students and they are encouraged to use it as an aid in development along the line of study they are pursuing. Current art magazines and literary magazines are on file in the reading room.

Lectures

To the following lectures of general and special interest the students are admitted without extra charge:

Archaeological Lectures (stereopticon).

Classes for the study of the History of Art (stereopticon).

Course of Lectures on Art Subjects.

All exhibitions and receptions held in the Institute.

During the year many free lectures and concerts are given in the city, affording students an opportunity to develop along all cultural lines.



CHARCOAL CAST DRAWING

THE FINE ARTS INSTITUTE

The Faculty

Chas. A. Wilimovsky

Drawing and painting from life.

Drawing from cast.

Still life drawing and painting.

Landscape.

European traveling scholarship of the Art Institute, Chicago.

Pupil of John C. Johanson, Wm. M. Chase, studied in Paris and Florence.

First prize for best group of paintings, Art Students' League, Chicago.

O. H. Dean prize, Kansas City Artists, 1916.

Exhibited in American Artists' Exhibition and all exhibitions in Chicago; MacDowell Club, New York; Chicago Woman's Aid Club; Milwaukee Art Society; Bohemian Art Society Chicago.

Exhibitor in Paris Salon, Florence and Rome.

Member of the Society of Artists and The Art Students' League of Chicago.

Mary Fitch Ellison

Design and interior decoration.

Graduate of Pratt Institute. Pupil of Johnston. Practical experience in commercial work.

Charles F. Kuoni

Commercial Art.

Cummings School of Art, Des Moines, Ia.

Chicago Art Institute, Chicago, Ill.

New York Academy of Design, New York City.

New York Advertising Agencies.

Kansas City Studio.

Mrs. Blanche Lockhart Watson

Public School Art.

Chicago Art Institute.

Former Supervisor of Drawing, Kalamazoo, Michigan.

Former Instructor, Minneapolis Normal School of Art.

Harold C. Ellison

Artistic Anatomy.

Former Instructor, Pratt Institute.

THE FINE ARTS INSTITUTE

Calendar

Eleventh Year, October 1, 1917.

The school year is divided into three terms of eleven weeks each.

First term, October 1 to December 15.

Second term, January 7 to March 23.

Third term, March 25 to June 8.

Open for enrollment the week of September 24, 1917.

HOURS

The school is open from 9 to 5 daily, except Sunday.

Evening classes on Monday, Wednesday and Friday, from 7 to 9:30.

HOLIDAYS

The school is closed Thanksgiving Day, Washington's Birthday and Decoration Day. Christmas vacation from December 15 to January 7.



OIL PAINTING, STILL LIFE CLASS

THE FINE ARTS INSTITUTE

Fees

Life Class

5 days a week	11 weeks	-	-	-	\$30.00
5 mornings a week	11 weeks	-	-	-	20.00

Portrait Class

4 afternoons a week	11 weeks	-	-	-	\$20.00
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Antique Class

5 days a week	11 weeks	-	-	-	\$30.00
5 half days a week	11 weeks	-	-	-	20.00
3 half days a week	11 weeks	-	-	-	15.00

Design Class

5 mornings a week	11 weeks	-	-	-	\$20.00
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Students in the Design Class may take work in the afternoon class on payment of an additional fee of ten dollars.

Commercial Art and Illustration

4 afternoons a week	11 weeks	-	-	-	\$20.00
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Students in Commercial Art and Illustration Class may take work in the morning class on payment of an additional fee of ten dollars.

THE FINE ARTS INSTITUTE

Evening Classes

Life,	3 evenings a week	11 weeks	-	-	-	\$10.00
Antique,	3 evenings a week	11 weeks	-	-	-	10.00
Commercial	3 evenings a week	11 weeks	-	-	-	10.00
Design,	3 evenings a week	11 weeks	-	-	-	10.00

Saturday Classes

Adult,	half day	11 weeks	-	-	-	\$ 5.00
Juvenile,	half day	11 weeks	-	-	-	5.00
Public School Art,	half day	11 weeks	-	-	-	5.00

Arrangements may be made for a shorter term at advanced rates in any department.

The Composition, Anatomy, Sketch and Memory Classes are free to all students of the school and all are urged to attend every session. The work done in these classes will be considered in the award of scholarships and in the giving of certificates of standing.

Matriculation fee of \$2.00 must be paid by all new students on entering the school.

A charge of 50 cents a term is made for rental of lockers.

Payments must be made in advance.

Tuition fees will not be refunded on account of absence.

Application for Admission

Students may enter, or be promoted to higher classes, at any time during the term. Careful attention will be given to the practical requirements of each student in such manner as to develop most rapidly his individual talent. Promotion from one class to another must have approval of the instructor of the class in which the student has been working. These promotions are on probation.

THE FINE ARTS INSTITUTE

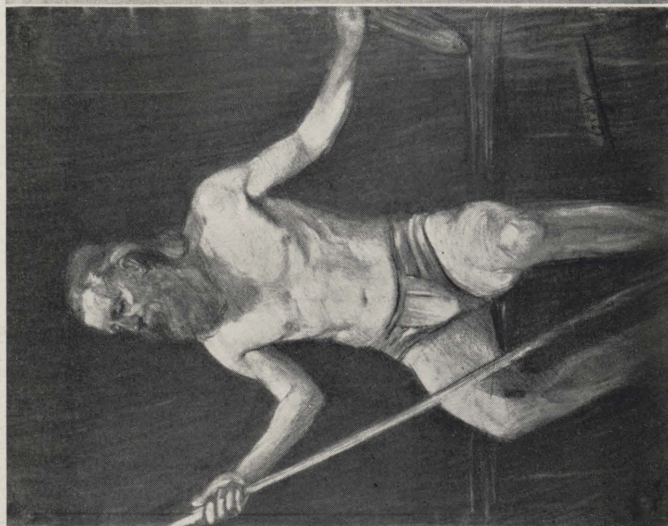
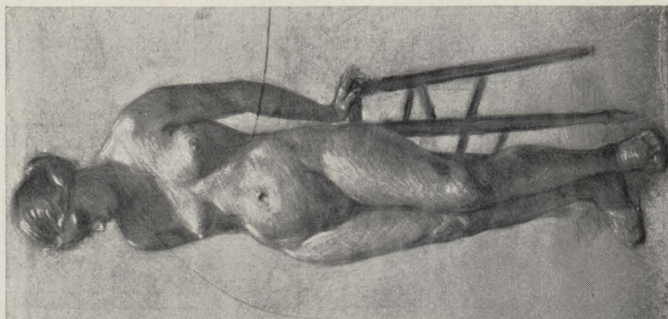
Location

The Fine Arts Institute is conveniently situated, being accessible to both business and residential districts.

Within walking distance may be had good homes at moderate cost. The Institute is prepared to assist in securing suitable accommodations, which may be had at very reasonable rates. In the building is a cafeteria where excellent meals are served at lowest cost.



OIL PAINTING, PORTRAIT CLASS



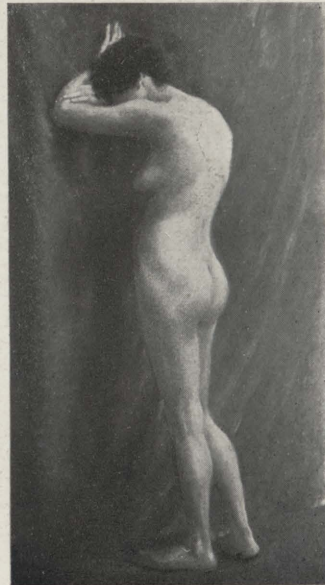
CHARCOAL LIFE CLASS

Courses of Study

The school offers full courses of instruction in Drawing, Painting, Design and Interior Decoration, Illustration and commercial Art. There is a certain amount of prescribed work in each department, but there is no time limit and students are advanced as rapidly as their attainments will permit to higher grades of work.

The classes are organized in such a manner as to comply with the French "Atelier et Concours" system. The word "Atelier" is used to designate a body of students working under one particular instructor. Students may belong to different Ateliers morning and afternoon. A "Concours" is a competition, with judgment of the work, held in the Atelier once a month. The studies of the week are arranged in the order of merit and numbered 1, 2, 3, etc., and the students whose work gets the highest numbers are given their choice of position in the studio for the following week. This affords the students an opportunity to compare their work with the work of others and to see what qualities their instructor values most highly.

In order to bring to the student a more definite knowledge of the working out of the practical problems of his artistic career, the Institute has appointed a Board of Consultation and Lectureship. At intervals during the year, talks will be given on printing, engraving, advertising, newspaper illustration, architecture and many subjects bearing on Decorative Design and Execution. The Institute is fortunate in securing the services of practical workers who stand high in their chosen profession.



THE FINE ARTS INSTITUTE

Antique Course

Chiefly preparatory practice in charcoal drawing from casts, also drawing and painting in oil and water color from still life, and elementary composition.

Students in this course may join the Life Sketch Class, which offers beginners an early opportunity to draw from life. This class is gratuitous.

Students in the Antique Class will be given the opportunity to work out of doors in the Landscape Class at such times as the instructor deems it advisable for the advancement of their work.

Life Class

These classes are designed to meet the requirements of intermediate and advanced students. The work is exclusively from life, and includes charcoal drawing, painting in oil and pastel from the human figure. The more advanced work will be from the model in motion.

The Life Class will be given the opportunity to study the wonderful variety and charm of the figure in "plein air" setting, the classes being held in the out-of-doors for the last half of the third term.

This is an exceptional opportunity offered to students, as they are initiated into the highest and most difficult branch of figure painting—the out-of-door setting—during the regular school term, and without additional expense. They will find this of immense advantage and not have to wait for some convenient season to join one of the Summer schools.

Portrait Class

Students in this class are expected to join the advanced pictorial composition course. Students will be admitted to this class after submitting satisfactory studies from the antique or life. These may have been made in The Fine Arts Institute or elsewhere. Some practice in still life painting (oil) is required before the students will be allowed to paint in the Life Class.

THE FINE ARTS INSTITUTE



OIL PAINTING, PORTRAIT CLASS

THE FINE ARTS INSTITUTE



INTERIOR DECORATION

Design and Decoration



TUDENTS, on entering the Art School, are frequently concerned with the question of which line of work to take up in order to become a useful member of society, and as rapidly as possible attain practical results from their study.

There is a steadily increasing demand for good designers, the requirements being that the artist must be properly trained in the effect of line and mass, spacing, construction, perspective, the theory and use of color, history of architecture, period furnishings, knowledge of textiles, and finally be able to present his ideas to the public in attractive form. The commercial world is open to artists prepared to carry out the ideas of the purchasing public, and to meet the keen competition between business firms in advertising the various lines of trade.

The class in applied Design and Interior Decoration is planned to meet this need, through the study of the principle of good designs and their application to the various arts and crafts.

The course in Interior Decoration is valuable to those who desire to enter the profession as draughtsman or assembling furnishers. The work includes mechanical perspective with plan drawing, theory and practice of design and color as they apply to the treatment of ceiling, walls, rugs, furniture, etc., period styles, as they should be used today, and practical discussions of problems in cost and possibility of materials.

This course is of great value to the home-maker as well, through a study of the principles of color and form, and a knowledge of the periods of furniture and decoration as they are related to good taste in the modern home. "Show me a home, and I will tell you something of the person who lives in it," said an eminent decorator, "for it is there everyone expresses whatever of individuality he may possess." It is essential that the student take some work in free-hand drawing from cast, still life or figure, and for this reason all criticisms in this class are given in the morning, leaving the afternoons free for the additional course of study. The instruction is individual, and students may enter the class at any time, whether he is beginner or has had previous instruction.

THE FINE ARTS INSTITUTE

The work of the Design class is divided into a three years' course.

Elementary: Instrumental drawing, elements of perspective, lettering, historic ornament and the principles of applied design. If sufficient advancement is made, a simple problem in elevation will be given.

Intermediate: Advanced problems in instrumental drawing, elements of architecture, lettering, historic ornament and general principles of design, followed by advance problems in colored elevation and perspective, showing the decorations and assembling of furnishings.

Advanced: A larger conception of design; study of the home in plan elevation and perspective; the working out of constructive features, doors, windows, mantels, wainscots, wall, ceiling and floor decorations with furnishings, drawn to scale from blue prints and colored.

The school has arranged for a collection of textiles and miniature furniture which will be changed monthly. This will be of the greatest importance to the students in their work in interior decoration.



DESIGN CLASS

Department of Illustration



THE TERM, "Department of Illustration," broadly speaking, covers the entire range of art as used in literature and advertising. As all art under this head is reproduced by printing processes, this department must necessarily deal largely with the technical and psychological requirements demanded by the work.

In the past the art student has found the greatest difficulty in "breaking in" to professional work, even after a thorough school training in drawing and painting. This trouble has been due mostly to a lack of practical knowledge that is popularly supposed to be only obtained by hard apprenticed experience. It is the aim of this Department of Illustration to overcome this difficulty by giving the student practical instruction in creating ideas and executing work that is demanded in modern publications and advertising.

The course of study covers magazine and newspaper illustration, advertising illustration, designing and lettering, poster painting, composition and cartooning.



POSTER ART

THE FINE ARTS INSTITUTE

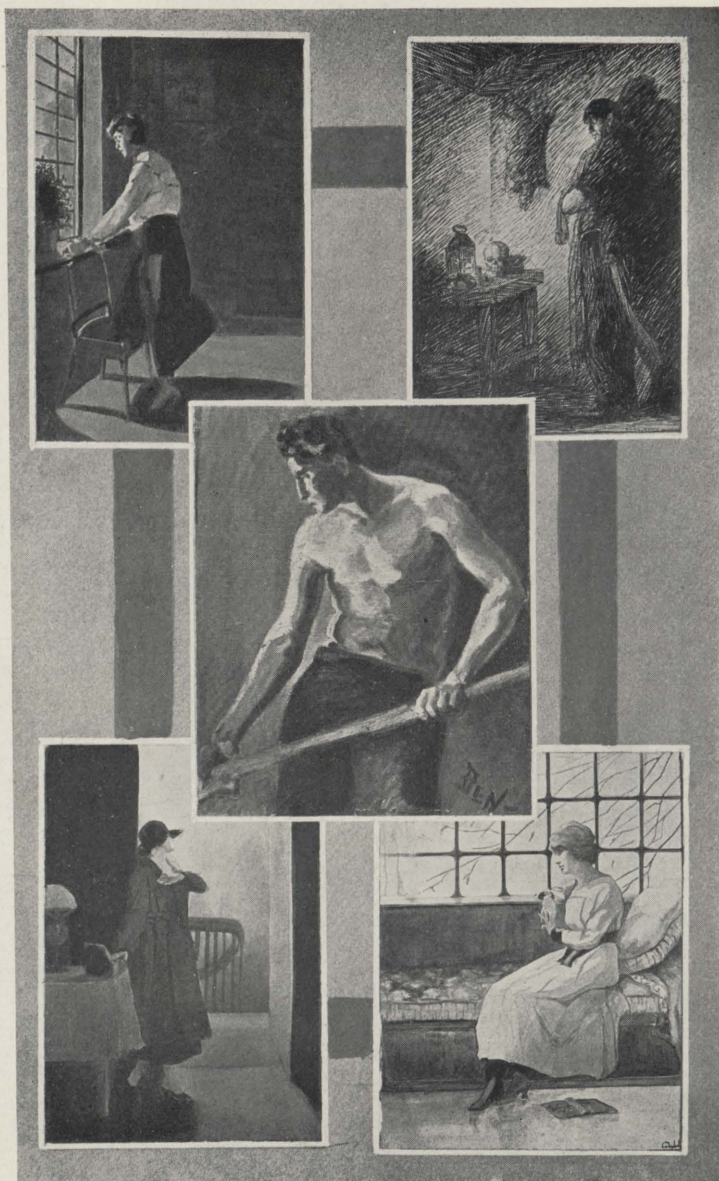
The classes are in charge of a practical instructor who is actively engaged in executing this work and who is constantly in touch with the modern demands of the field.

Students are given practical assignments under the same conditions that professional artists handle them and are taught to use their creative ability as well as their skill in drawing. All work is criticised and discussed by the instructor in an informal way before the entire class. Regular lectures, using typical specimens of current illustrations and advertisements are given. Students will be admitted to this class after making satisfactory drawings from life and the antique, and are heartily encouraged to choose a special branch of work which they intend to follow later.



OUTDOOR SKETCHING

THE FINE ARTS INSTITUTE



ILLUSTRATION

Special Classes

Costume Sketch Class



COSTUME Sketch Class will meet once a week throughout the school year. Sketches to be made in black and white or color from the living model. The students of all Life Classes may attend these sessions without extra charge. The work will be criticised by the instructor. It is the aim of this class to teach the students a ready mode of expression, and a sure grasp of the essential characteristics of the single figure and of the group.

Memory Class

This class is held in connection with the Sketch Class, and is planned to awaken and strengthen the visual memory, the greatest help to all original art work.



SKETCH CLASS

THE FINE ARTS INSTITUTE

Composition Class

Realizing the vital importance of good composition in pictures and designs, special attention is given to this study in every department.

A regular composition class, open to every student in the school, is held on Thursday afternoon. Students are required to make composition sketches, which are criticised and lectured on by the instructor at each class meeting.

The chief aim of this course is self-expression, and encourages the pupil to original work in the earliest stages of his career. A close study of living forms is advocated as the essential factor in pictorial art.

Artistic Anatomy Class

An understanding of the anatomy and construction, or plan of the human figure, is invaluable to the artist. A lecture, illustrated by diagrams, the anatomical figure, skeleton and living model, is given one hour a week on this subject. The work is approached simply, with the idea of giving the students a practical knowledge which will enable them to analyze the movements of the body and to recognize muscles and bones affecting the surface.

Each student is required to submit a note book of the term's work.

Costume Sketch Class

The Landscape Class will be organized for work in the fall and continue through the year. When the weather makes outdoor work impossible, the class will work in the studio, drawing and painting from life and still-life.



JUVENILE CLASS

THE FINE ARTS INSTITUTE

Saturday Classes

PUBLIC SCHOOL ART

The course is planned for teachers who must teach art in their grade rooms, and for those preparing to specialize in Public School Drawing and Handwork, as teachers or supervisors.

The instructor has for many years worked with children, with teachers and with normal art students, and she plans to make the work lucid, practical and to correlate with the regular school course of study.

The course will consist of nature drawing in the different mediums and its relation to applied design, pose work and illustrative drawing and designs for "special day" work.

There will be help in doll-house making and paper construction to be used as a basis for costume designing. If desired, simple book-binding and hand loom weaving will be given. In fact, the course is designed to give all possible help in the time assigned, to those wishing to keep abreast with the Public School Art Work, which is growing and changing and assuming so important a place in the educational world today.

The class will be held on Saturday afternoon, from one to four.

JUVENILES

From ten to twelve.

Elementary drawing and painting.

Drawing from life for those who have had a course of elementary work.

In addition to the formal instruction, pupils are encouraged to visit the gallery and library. Thus their understanding and love of art are unconsciously trained and developed.

ADULTS

A special class is held on Saturday afternoon to meet the needs of those unable to attend the regular sessions throughout the week. The work consists of drawing from still life, the antique and the life model, according to the ability of the student.

Summer School

A school will be conducted during the summer of 1918. The teachers will be regular instructors of The Fine Arts Institute. Further announcement will be made.

THE FINE ARTS INSTITUTE

Evening Classes

The evening classes, open to both men and women, offer excellent opportunity for study to those otherwise engaged during the day. The work is on the same general lines as the day classes, with such modifications as may be necessary to meet the demand of students engaged in some special line of work. To meet the need of those wishing to study color, a painting class will be organized for Sunday morning. The work will be from costume model and still life in the studio. When the weather permits, the class may work out of doors.

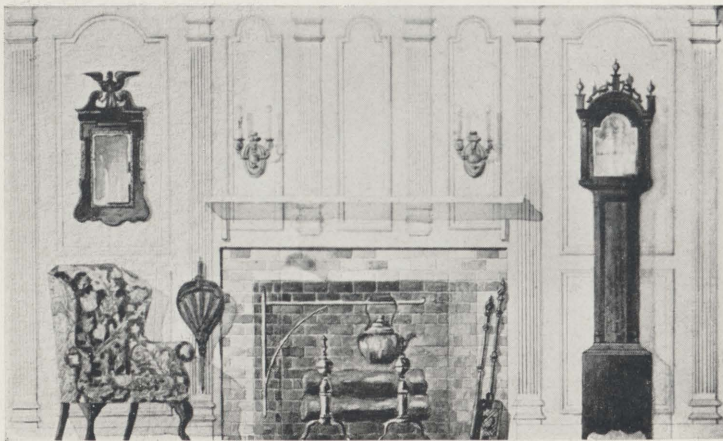
The evening classes meet on Monday, Wednesday and Friday evenings, from 7 to 9:30.

On Friday evening, from 6:30 to 7, there will be a class in Artistic Anatomy. To this class all students are admitted without extra fee.

Branches of Study and Instructors

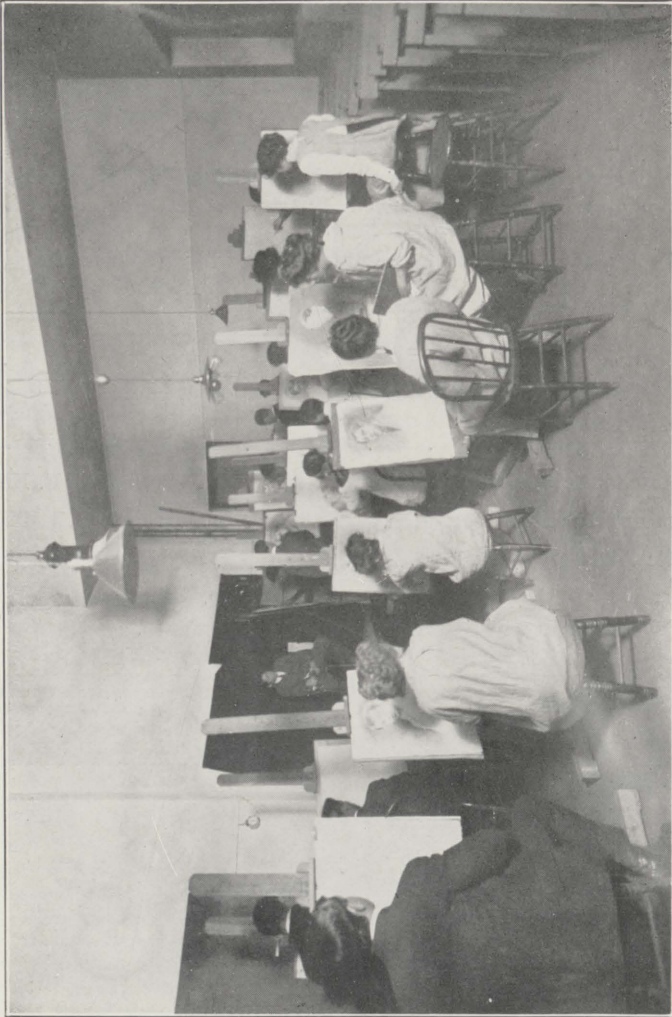
Life and Antique	Chas. A. Wilimovsky
Commercial Art and Illustration	Charles F. Kuoni
Design and Interior Decoration	Mary Fitch Ellison
Artistic Anatomy	Harold C. Ellison

Other classes will be formed to meet all demands.



INTERIOR DECORATION CLASS

THE FINE ARTS INSTITUTE



LIFE CLASS ROOM

THE FINE ARTS INSTITUTE

Classroom Rules

Students at work will not be called from the room unless the matter is of urgent importance.

Students will not be called to telephone during class hours. Messages or numbers will be posted on the bulletin board. Students are expected to see these notices without further attention from the office.

Students not in their places when session begins must wait for next period—thirty minutes.

Materials for study must be provided by the students. All necessary supplies may be purchased at the Institute at lowest prices.

Easels and drawing boards are furnished without charge.

The Institute is not responsible for loss of property from the class rooms or lockers.

The property of other students must not be disturbed or used without the owner's consent.

Studies unclaimed at the beginning of the Fall Term will be destroyed.

No one will be permitted in any class room during the study hour except the regular members of that class.

Students are expected to submit at monthly intervals the work done in all classes during that month. The studies thus collected will be classified and put up for exhibition in the class rooms. There will be at the same time a general review of the work of each class by the respective instructors. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding scholarships.

Work chosen from the monthly review will be held for selection for the annual exhibition of students' work at the end of the year.

It shall be the duty of the monitors to maintain order and to see that the class rooms are kept properly lighted and ventilated. The monitor of each class shall have charge of the model and of the class room during the session.

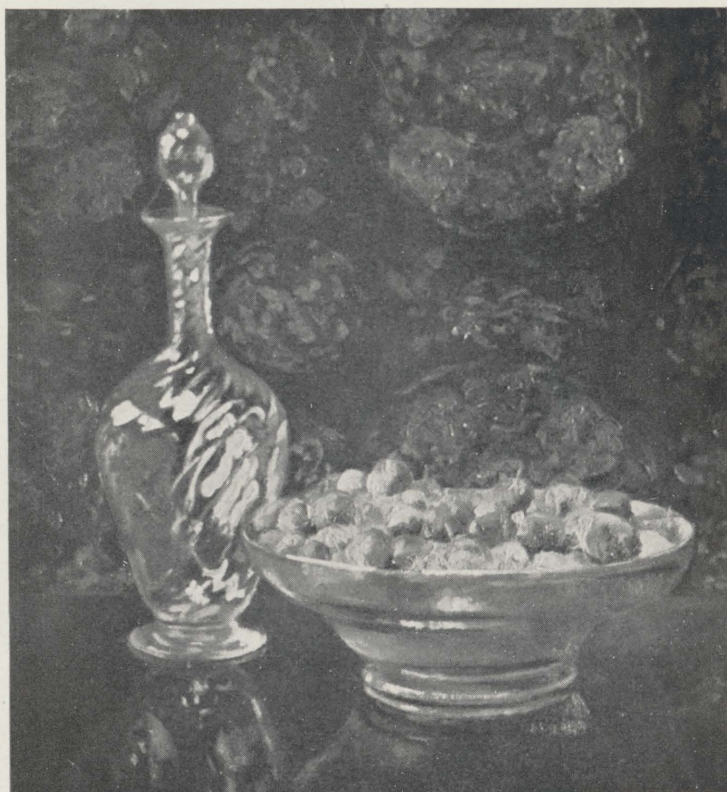
Scholarships

A Scholarship is given in each department to the student who has done the best work in the school year.

To be eligible for a scholarship, a student must have worked at least one year in the department in which it is awarded. The award will not be made twice to the same person. Scholarship work becomes the property of the Institute.

After careful consideration, The Fine Arts Institute announces the abolition of money prizes. It is felt that instead of such awards being a stimulus, they really retard self-development of the student, consciously or unconsciously fixing a standard toward which he works.

The money previously appropriated for this purpose will be used for the betterment of the working facilities of the whole school.



OIL PAINTING, STILL LIFE.

For, don't you mark? We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing; Art was given for that;
God uses us to help each other so.

—ROBERT BROWNING.



